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in any member of the suite. When I happened to see these tapestries several years ago in Paris in the hands of a dealer in the rue Richelieu, they were said to have formed part of the wedding portion of Anne of Brittany! But on every side there is no tangible evidence of their *provenance*. Their merit is evidently in their composition, theme, technique, and in the history less of a personage than of an ancient and highly developed art.

BASHFORD DEAN.

#### FOUR PAINTINGS

LENT BY MR. WILLIAM K. VANDERBILT

THE Museum has received a very important loan from Mr. W. K. Vanderbilt, consisting of four remarkable pictures. These are: the portrait of Lady Guildford by Holbein, a portrait by Rembrandt, a portrait of Queen Henrietta Maria by Van Dyck, and "The Toilet of Venus" by Boucher.

The "Lady Guildford" is one of the series of portraits of notabilities of the court of Henry VIII, and was painted in 1528. The companion piece, the "Sir Henry Guildford," is in the collection of the King at Windsor Castle.

In the decorative arrangement (the like of which one must search for among the greatest of the Japanese), in its ornamental details, and above all in its inspired characterization, this work fittingly reveals the rare powers of its painter, as do also the luminous color and the precision of its masterful line. The sitter, a stately personage, is clothed in black and wears a quaint and decorative head dress. She has gold chains over her shoulders and her sleeves are of cloth of gold. There is a column with a capital of exquisite workmanship at her right, and back is a branch of vine against the green-blue of the sky.

The Van Dyck is as different from the Holbein as was the England of Charles I from that of Henry VIII. The reserved stateliness of the older time, showing itself in the stiff costume and the formal composition, has changed in the reign of Charles

to the elegant refinement and the distinguished cultivation which Van Dyck so successfully portrays. This picture is one of the great number of portraits of the Queen that Van Dyck painted, both with and without aid from assistants. Its color scheme, with the dominant yellow, is gorgeous and attractive.

Not far distant in date from the Van Dyck is the Rembrandt. It is a commanding representation of a man of late middle age who looks directly at the spectator from beneath knitted brows. He wears a turban and has an ample cloak of rich cloth thrown over his shoulders. The picture is signed with an "R," and dated 1632. Rembrandt was at this time twenty-six years old, and his youth is shown only in the close handling of parts and the nervelessness of the painting of the right hand. It is, however, one of the most impressive pictures by him in America. Dignified and grandiose, it is a most precious addition to the little group of Rembrandts which the Museum at this time has the honor of housing.

The "Toilet of Venus" was one of the pictures that Francis Boucher painted in 1751 for Madame de Pompadour, and was hung in the bath room of that lady in Bellevue. The picture is most typical of the painter. All his charming qualities are evident in it—lightness, gaiety, frivolity, prettiness and cool, sensuous color—qualities that his imitators could never quite catch.

The Boucher has been placed in Gallery 19, the Rembrandt, the Holbein and the Van Dyck will be found in Gallery 24.

#### CHANGES IN THE GALLERIES

##### THE NEW BRONZE ROOM

WITH the present issue of the BULLETIN another room is opened to the public with an entirely new arrangement. This is the gallery at the southeast corner of the Fifth Avenue wing, on the ground floor, which was formerly occupied by a miscellaneous collection of furniture and

woodwork. It is now devoted to the Greek, Etruscan, and Roman bronzes of the Museum, which have been brought together here from other parts of the building. The door leading to the adjoining room, which was closed for several years, has been reopened, and thus the three galleries at this end of the wing are brought into direct connection with one another, and occupied with objects which properly belong together as parts of the classical collection, namely, bronzes, vases, and the frescoes from Boscoreale.

In the centre of the new Bronze Room stands the Etruscan chariot or "biga," in a new case, which is somewhat more spacious than the former one, and permits the attachment of the yoke to the pole at its proper angle, thereby heightening the effectiveness of the chariot as a whole, and making it even more impressive than it was, while the excellent light of the room gives opportunity to study the details of its decorations to more advantage than has hitherto been possible. Flanking the chariot on the side nearest the windows stand, in separate cases, the two splendid tripods lent by Mr. James Loeb, which are described by Professor Chase elsewhere in this number, so placed that the visitor may easily compare their workmanship with that of the chariot in the matters to which he calls attention. These three objects alone would suffice to make the reputation of any museum of classical art, as their like is not to be found in any other collection.

Other large objects in the room are the statue of a Camillus, given by the late Mr. Henry G. Marquand; the group representing a statue of Cybele on its car drawn by lions, from the same donor; and the beautiful Greek bronze vase purchased last year. In two cases on the inner side of the room are arranged the more important of the smaller bronzes of the Museum. At present fifty-one objects are displayed in these cases, including statuettes and decorative works of various kinds, selected for their beauty of design and execution. Though the number is not large, the quality is high, judged by any standard, and they will probably

show the Museum to be richer in this branch of ancient art than has been generally recognized, as every one of them is worthy of careful study either for its beauty or its importance in illustrating the development of classical art. Among them are several taken from the Cesnola collection, which have been thus segregated because it was desired to give them the prominence they deserve, and to exhibit them in a better light than they had in their former location. The other bronzes from the same collection, together with a miscellaneous lot of utensils, votive offerings, etc., including the objects found in the tomb with the chariot, will be brought into this room on the completion of the new cases which are being constructed for them.

In a flat case at the inner end of the room are the bronze *fibulae* or "safety-pins" from various sites in Italy—sixty-eight specimens—classified and arranged according to the periods from which they date; and a similar case under the middle window contains the Greek and Etruscan mirrors, some decorated with reliefs, others with engraved designs. But one of the most interesting exhibits in the room is the case which stands in a corner, containing the contents of an Etruscan lady's tomb of the fourth century B. C., all in a remarkable state of preservation. These were purchased by the Museum several years ago, but are now placed on exhibition for the first time. Among the bronze objects are her pitcher and basin, a toilet box of the type known as a "cista," a mirror, the back of which is engraved with a design representing the Release of Prometheus by Herakles, and a patera or shallow dish used in making libations, with a handle in the shape of a beautifully modelled female figure (Lasa). There are also three objects in silver,—a small amphora, probably used for perfumes, a small toilet box of exquisite make, decorated with reliefs on which gilding is used for accenting details, and a strigil, the curved instrument used by both men and women for scraping the body at the bath. On all the objects mentioned the word *Sythina* (ΜΒΟΙΝΑ)

is roughly scratched. This appears frequently in Etruscan graves, but beyond the fact that it has some sepulchral significance its meaning is still undetermined. Besides these there are two glazed terracotta vases, evidently imported from one of the Greek colonies in southern Italy, several rude vases of local make, three iron candelabra, and fire-dogs, poker, and tongs, also of iron, altogether a most interesting and valuable addition to the Museum.

#### THE MARQUAND GALLERY

The Dutch and Flemish pictures formerly hanging in Gallery XI have been rehung in the Marquand Gallery, which will eventually be devoted entirely to these schools. In the new hanging, prominence has been given to certain pictures, which were not conspicuously placed in their former home, in order that the general excellence of the Museum's Dutch and Flemish paintings may be appreciated.

As an example of this effort, the splen-

did sunset by Aert van der Neer has been placed in the centre of the east wall, where its rare beauties can be conveniently studied. About it are four small pictures which in their new settings and frames will seem to many to be strange works, though as a matter of fact, three of them have belonged to the Museum for thirty-six years.

These little pictures have the most precious quality of the lesser Dutch masters—homeliness. Without ostentation, or effort after subject, they are sincere and truthful renderings of the coasts and meadows with which the painters were familiar, and they are executed in a large and breezy style, despite their small size.

This is most felt in the "Moerdyck" by Van Goyen, who was one of the very great painters of air and space, and in this picture, the quiet water which reflects the floating clouds stretches miles and miles away to the horizon. It is all so open and spacious that while looking one is uncertain whether the inches of its dimensions may not be feet or even yards.

